

Mr Woodhouse

A *786.2.12*
788.1.20

Catalogue

OF

*All that Valuable and Magnificent Collection
of Italian, French, Flemish, and Dutch*

PICTURES,

SELECTED WITH SINGULAR TASTE AND ADMITTED JUDGEMENT,

THE PROPERTY OF

Mr. BRYAN,

*And comprising the Original Works and great Performances of the
following Masters:*

RUBENS,
VANDYKE,
TITIAN,
SALVATOR ROSA,
CLAUDE LORAINÉ,
BERGHEM,
GUIDO,
NICH. POUSSIN,
W. VANDEVELDE,
PHILIP WOUVERMANS,
VELASQUEZ,
PAUL POTTER,

SCHIAVONE,
REMBRANDT,
MORILLIO,
ADRIAN OSTADE,
ISAAC OSTADE,
BOTH,
DAVID TENIERS,
PORDENONE,
HOBBIEMA,
PALMA,
ADRIAN VANDEVELDE,
GERARD DOUW,

GUERCINO,
METZU,
P. de CORTONA,
DIETRICKY,
RUYSDAEL,
C. DU JARDYN,
SIR J. REYNOLDS,
CUYP,
TINTORETTO,
DENNER,
WILSON,
FERDINAND BOL, &c.

WHICH WILL BE SOLD BY AUCTION

By Peter Coxe, Burrell, and Foster,

AT MR. BRYAN'S CELEBRATED GALLERY IN PALL MALL,

WHERE THEY ARE DISPLAYED,

On Thursday, May 17, 1798, and Two following Days,

AT TWELVE O'CLOCK.

To be publicly Viewed Three Days preceding the Sale; when Catalogues may be had of Messrs. Peter Coxe, Burrell, and Foster, 5, Throgmorton Street, Royal Exchange; and at Mr. Bryan's Gallery, Pall Mall; Price Two Shillings and Sixpence, to be returned to Purchasers. And it is respectfully mentioned, that in Order to prevent Inconvenience from an over-crowded Room, no Person can possibly be admitted on the Days of Sale, without being in Possession of One of the Catalogues.

CONDITIONS OF SALE.

I. **T**HE highest Bidder to be the Buyer; but should any Dispute arise between Two or more Bidders, the Lot so disputed shall be put up again and re-fold.

II. No Person to advance less than 2s. 6d. to Five Pounds, and so on in Proportion.

III. The Purchasers to give in their Names and Places of Abode, if required, and to pay down 20l. per Cent. in Part of Payment of the Purchase Money; in Default of which, the Lot or Lots so purchased, to be immediately put up again, and re-fold.

IV. The Lots to be absolutely taken away with all Faults, at the Expence of the Purchasers, within One Day after the Sale, when the Remainder of the Purchase Money is to be discharged.

Lastly. Upon Failure of complying with the above Conditions, the Money deposited in Part of Payment shall be forfeited; all Lots uncleared within the Time specified, shall be re-fold by Public or Private Sale; and the Deficiency (if any) attending such Re-sale, shall be made good by the Defaulters at the present Sale.



IT is singular, and it may not perhaps be deemed an inapplicable remark, that on the same spot where the Polygraphic Exhibition attempted to force itself into fame, but, which with all its claim to ingenuity proved the meteor only of a moment, to surprise, and to be forgotten—a constellation should have arisen, in variety and merit, of the first order in the arts, over the ashes of that forsaken establishment.

To those, and there are such, who think that a fine copy may be equal to an original performance; a convincing instance will present itself in the Collection of Paintings now submitted to the Public, of decided superiority, in the original portrait of Govartius by Vandyke, over a copy, which was once endeavoured to be placed on the highest pinnacle of distinction. As every thing is excellent only by comparison, no sooner had the original picture appeared, than, tried by the touchstone of truth, the copy, admirably as it was executed, shrunk instantly from the scrutiny of investigation.

Neither is it because these are original paintings, and the productions of ancient masters, that they are entitled to esteem—they too were once modern—but it is because these original works command our regard from their full claim to long established merit, sanctioned by time, in the continued approbation of the discerning. Merit is the growth of all ages; and Sir Joshua Reynolds' incomparable portrait of Mrs. Billington, is an example that applause must be given wherever and whenever it is deserved.

The collection of Pictures so magnificently displayed, in this Celebrated Gallery, are a selection, brought together under circumstances, that times such as these, which have recently happened, to the concern and distress of mankind, could alone have afforded the opportunity. Still the
praise

praise of collecting them is not less eminently due to Mr. Bryan, for his industry and enterprise, his spirit, perseverance and judgement.

For judgement in selecting works of such infinite variety and excellence, and in such admirable state of perfection; for perseverance and spirit in following the pursuit, and carrying it into effect: for enterprise in risking all hazards from his love for the art; and for industry, in preparing with unceasing attention for the gratification and choice of the Public, an assemblage, superior to most, and equal to any Collection that this Country or perhaps Europe could produce.

To dwell upon particular productions where each has great merit, and many are intitled to an unreserved praise, as the ne plus ultra of the art, would be to confer an almost invidious distinction. Every picture of eminence irresistibly appeals to the judgement, and speaks for its own fame. Whether in the mild beauties of Claude Loraine: the simplicity and truth of Morillio: the elegance of Berghem and Both: the correctness of Van de Velde: the nature of Hobbima, Ruyssdael and Cuyp: the grouping and character of Teniers: the fascinating humour of Ostade: the finishing of Metz, Terbourg and Gerard Douw: the accuracy of Paul Potter: the grandeur of Titian and Salvator Rosa: the astonishing effect of the Chiara Obscuro in Rembrandt: or all that glow and captivating charm of colouring in the Diana and Satyr of Rubens, and in the death of Adonis,—those unrivalled performances of that extraordinary master.

Before a discerning and liberal Public they are now respectfully offered to their most attentive consideration. The day which is to decide upon their fate is fast approaching. They will change hands, indeed, when they are purchased,—but they cannot alter in value: for to have been selected from among the number of sublime and elegant Specimens, about and around the walls of this Gallery; may be said, (without the charge of exaggeration in the writer), to be a warrant of merit and a passport of celebrity for continued importance.

PETER COXE.

Throgmorton Street, 5 May, 1798.



A

CATALOGUE,

&c. &c. &c.

First Day's Sale,

T H U R S D A Y, M A Y the 17th, 1798.

| | | | | |
|-------------|---|---|----|--|
| Panini | — | — | 1 | ARCHITECTURAL ruins of a temple |
| Stork | — | — | 2 | A fresh breeze, with a variety of shipping |
| Momper | — | — | 3 | A landscape, with figures and cattle by Rubens |
| Van Goyen | — | — | 4 | A view in Holland, with ruins |
| Vander Neer | — | — | 5 | A view, moon-light, a beautiful cabinet picture |
| Rembrandt | — | — | 6 | The portrait of a lady, admirably coloured |
| Backhuysen | — | — | 7 | A fresh breeze, very fine |
| Pynaker | — | — | 8 | A warm rich landscape, with figures and cattle |
| Brekelcamp | — | — | 9 | An old man reading |
| Sorg | — | — | 10 | A Dutch cabaret, with peasants regaling |
| D. Van Tol | — | — | 11 | An old man lighting his pipe—a charming cabinet picture little inferior to his Master, G. Dow |

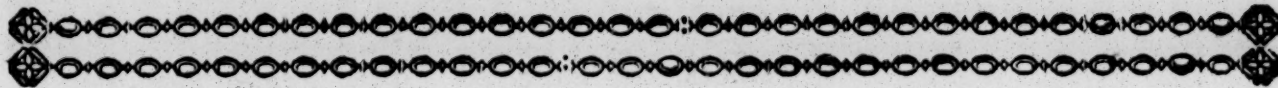
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| Terburg | — | — | 12 The interior of an apartment, with a lady pouring out wine to a Cavalier, highly finished |
| Dom. Feti | — | — | 13 Dives and Lazarus—from the collection of Sir Joshua Reynolds |
| Backhuysen | — | — | 14 A storm—This celebrated painter particularly excelled in these subjects—This is one of his most capital pictures |
| Ditto | — | — | 15 A brisk gale—its companion—equally fine |
| Titian | — | — | 16 The infant Christ with St. John—a forcible picture of this great master, from the collection of M. de Calonne |
| Loutherbourg | — | — | 17 Jason enchanting the Dragon—very fine |
| Paul Brill | — | — | 18 A landscape with figures, from M. de Calonne's collection |
| Rubens | — | — | 19 A full length portrait of a Canon of the Metropolitan Church of Cologne—a very capital picture |
| Ditto | — | — | 20 The companion |
| Pordenone | — | — | 21 The Holy Family, very fine |
| Wouvermans | — | — | 22 A battle—a fine clear picture.—The spirited animation of the action is finely represented, and is painted in his superior style, from the collection of M. de Calonne |
| Guido | — | — | 23 David with the head of Goliath, very fine |
| Mola | — | — | 24 An upright landscape—a grand scene, painted in the best manner of this great artist, and enriched with admirable figures, representing Tobit and the Angel |
| Palma | — | — | 25 The entombing of Christ—equal in colouring to Titian, from the collection of M. de Calonne |
| Bega | — | — | 26 A Dutch merry-making—of his first quality, equal to Ostade |
| Decker | — | — | 27 A cottage on the banks of a canal, from the collection of M. de Calonne |
| P. da Cortona | — | — | 28 Christ with the Samaritan Woman. M. de Calonne |
| Hackaert | — | — | 29 A warm brilliant landscape—a very beautiful scene, enriched with figures by Lingleback |

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| G. de Crayer | — | — | 30 Nymphs dancing, finely composed, and beautifully coloured, from the collection of M. de Calonne |
| J. de Mabuse | — | — | 31 The Holy Family, a very curious specimen of the early period of oil painting, in the most perfect state of preservation |
| C. du Jardin | — | — | 32 A halt of Italian Travellers. This charming cabinet picture is from the collection of M. Lys, and is in Du Jardin's very best manner |
| Morillio | — | — | 33 The assumption of the Virgin, a fine sketch for the celebrated picture in the Cathedral at Seville, very capital |
| Berchem | — | — | 34 A warm and brilliant landscape with pastoral figures, surrounded by cattle, a very capital picture |
| Morillio | — | — | 35 The Madona and infant Christ, a charming and finely coloured picture of this admirable painter |
| Tintoret | — | — | 36 The portrait of Vincenti Capelli, admiral of the Venetian Fleet—engraved—very capital, equal to Titian |
| Berchem | — | — | 37 A singularly-fine landscape, with cattle and figures. There is not a picture extant of this admired Master, more noble and skilful in point of general composition, or figures more pleasing and natural; his animals are characterised in a beautiful style, and finished with an accurate and animated pencil. This celebrated picture was formerly one of the principal ornaments in the collection of the Duc de Noailles |
| Rembrandt | — | — | 38 The good Samaritan, a very excellent picture, possessing all that admirable effect for which he is so eminently distinguished |
| Ditto | — | — | 39 Christ amongst the doctors, the companion, equally fine |
| Rubens | — | — | 40 Ceres and Pomona. This excellent Picture is painted in Rubens's best manner, the composition is grand, the design unusually graceful, and correct—and the colouring pure, rich, and splendid; it is truly, a noble and beautiful production |

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| Titian | — | — | 41 The Holy Family, a very capital picture, possessing all the depth, and glow of colouring in which this eminent painter invariably distinguished himself, from the collection of M. de Calonne |
| Teniers | — | — | 42 A landscape, with a group of Flemish peasants dancing, and regaling; one of his clear, brilliant and silvery pictures, the view is taken from the environs of his country seat which is discerned in the distance |
| Ruyfdael | — | — | 43 A small landscape, a view from Nature: The cabinet pictures of this charming painter are deservedly held in the highest degree of estimation |
| School of Rubens | — | — | 44 The Holy Family; a small octagon picture, supposed to be painted by John Van Hock, one of Rubens's favourite scholars |
| G. Dow | — | — | 45 The portrait of his mother, a small cabinet picture, exquisitely finished |
| A. Vandewelde | — | — | 46 Cattle and figures in a landscape.—The pictures of this admirable master are universally admired. There is a pleasing softness with a transparency of colour very fascinating, which this little beautiful picture possesses in a superior degree |
| Titian | — | — | 47 Diana and Acteon; a beautiful cabinet picture of this great master. He has treated this subject, in large, which is one of the most distinguished ornaments of the celebrated Orlean's Collection |
| Francisco Milé | — | — | 48 A grand landscape, treated with all the mind of N. Pouffin, a classic composition, from the collection of M. de Calonne |
| Cuyp | — | — | 49 A clear, beautiful and spirited picture, with a delightful group of cows in the foreground, and possessing all the tender tints of air, and brilliancy of sun-shine, for which Cuyp is so much admired |

- Titian — — 50 A noble performance, a grand romantic scene. This sublime production of an elevated genius, evinces the source from whence the great painters of the Italian school, who succeeded Titian, formed their style of landscape painting. He has judiciously enriched this capital performance with admirable figures, representing the return of Adonis from the chase. In every point of view, this fine picture is deserving particular attention, equally of the artist and connoisseur
- Wilson — — 51 A grand and capital landscape, representing a view of Rome, from the Villa Madama. This admirable picture, has always been regarded as one of the finest productions of this great English artist
- Denner — — 52 An old woman reading, extremely natural and finely painted

End of the First Day's Sale.



Second Day's Sale,

F R I D A Y, M A Y the 18th, 1798.

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| Baptiste | — | — | 1 | A Pair of flower pieces |
| Morillio | — | — | 2 | The Virgin in the clouds |
| A. de Gelder | — | — | 3 | Lot and his daughters, de Gelder was one of the most distinguished scholars of Rembrandt, very fine |
| Pynaker | — | — | 4 | A landscape |
| Van Goyen | — | — | 5 | A view of Dort in Holland—Perhaps the most capital picture known of this master |
| H. de Klerk | — | — | 6 | St. Peter delivered from prison |
| Victor | — | — | 7 | A farrier's shop, with gypsies telling fortunes, very fine, a master little known in this country |
| Cuyp | — | — | 8 | A group of cattle, figures and horses, on the banks of a canal, a warm, clear and brilliant picture |
| Van Eekhout | — | — | 9 | Moses treading on the crown of Pharoah—This painter was the scholar of Rembrandt, whose excellence he has nearly approached in this capital picture |
| Teniers | — | — | 10 | A group of peasants smoking and drinking, in his fine manner |
| L. Carrache | — | — | 11 | The Ecce Homo, a beautiful cabinet picture |
| Van Wingen | — | — | 12 | The last supper, a high finished antique in perfect preservation, painted soon after the invention of oil painting—from the collection of Sir Joshua Reynolds |

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| J. Oftade | — | — | 13 A winter scene in Holland, with a variety of figures skait- ing, &c. &c. a very capital performance of this admired master |
| Huchtenbourg | — | — | 14 A cavalcade—This painter was an imitator of Wower- mans, and with a considerable degree of success |
| Lingelback | — | — | 15 An Italian market, with a variety of figures—This is one of the most capital compositions of this master, and is painted with great spirit, and freedom of pencil |
| A. Vanderveelde | — | — | 16 A small landscape with horses and cattle, from the collection of M. de Calonne |
| W. Vanderveelde | — | — | 17 A calm with fishing boats, a very beautiful cabinet picture— from the marine collection of the late Earl of Bute |
| Cuyp | — | — | 18 A thunder storm, a grand and sublime effort of this great artist |
| Rembrandt | — | — | 19 His own Portrait, painted in his best time, and touched in a bold and fine manner |
| Ditto | — | — | 20 The portrait of his mother, the companion, equally fine |
| N. Pouffin | — | — | 21 The entombing of Christ—A grand and noble composition, very capital |
| Ruydael | — | — | 22 A frost scene in Holland—This charming painter has admirably depicted the severity of winter in hoar frost. It is finished in his best manner |
| Ditto | — | — | 23 The companion, equally excellent |
| Rubens | — | — | 24 St. Peter holding the keys—This fine head and the com- panion were a present from Rubens to one of the Con- freries at Antwerp, which was suppressed by Joseph II. —They were purchased at the sale of their effects |
| Ditto | — | — | 25 St. Paul.—The companion, equally fine. They are in Rubens's best manner |
| Cuyp | — | — | 26 A warm landscape with cattle, painted in his broad style, and coloured in his best manner. The works of this admirable painter are deservedly increasing in daily estimation and value |

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| Vander Helst | — | 27 | His own portrait, in which he has united all that is admired in Rubens and Rembrandt.—It is equal indeed to any portrait of any master—from the collection of M. de Calonne |
| Wynants | — | 28 | A landscape, a view from nature, of which it is a most interesting and faithful representation, uniting all the excellence of Wynants, with the accompaniment of beautiful figures by that favourite master A. Vanderveelde |
| Ruyssdael | — | 29 | A pair of small landscapes, views from nature; delightful cabinet pictures |
| Tintoretto | — | 30 | Christ crowned with thorns—a grand and masterly performance—from the collection of M. de Calonne |
| Vandyke | — | 31 | Christ on the cross—a finished design for the large picture formerly at Ghendt. The correct drawing of this fine figure, and the solemnity of the surrounding scene produce an impressive effect. It is an epitome of all that excellence, which characterises the great works of this incomparable painter |
| Berchem | — | 32 | A small landscape, an extensive view in Italy, painted in his finest style, and touched with uncommon spirit—a rare cabinet picture |
| A. Ostade | — | 33 | The interior of a Dutch cabaret, with peasants—a clear and beautiful cabinet picture, in his most esteemed manner |

The following Lots, unnumbered, were omitted in the First Catalogues.

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| Ostade | — | Dutch boors regaling, companion to lot 33 |
| Rubens | — | Rome triumphant, a very capital sketch. From the collection of M. de Calonne |
| Rembrandt | — | The portrait of his mother, small. From the same collection |
| Metzu | — | A woman with fish, vegetables, &c. a charming cabinet picture |

- Rubens — The assumption of the Virgin, a beautiful sketch for the picture formerly in the Jesuit's Church at Antwerp
- Rembrandt — The portrait of his wife at her toilet, one of the most finished and capital productions of this admired painter
- Titian — The entombing of Christ. In this sublime picture, the solemnity of the subject is treated in an awful and impressive manner. In composition, it is not inferior to the finest productions of Carrache; and unites the magic colouring of this great founder of the Venetian School. From the collection of Sir Joshua Reynolds
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- Both — — 34 A noble landscape—A most beautiful and extensive scene—enriched with fine figures—The sky warm and clear, and the foliage admirably light and transparent
- C. du Jardyn — — 35 Cattle in a landscape, a beautiful cabinet picture of this scarce master
- Ditto — — 36 The companion, of equal excellence
- Tintoretto — — 37 The Saviour taken down from the Cross, attended by women. The composition is grand and full of energy, and painted in all the charm of Venetian colouring
- Rubens — — 38 The Duke of Alva arming, attended by his pages, painted in the best manner of that great master—from the Orleans collection
- W. Vandewelde — — 39 A storm with a shipwreck—a sublime picture of this celebrated marine painter
- Wouvermans — — 40 L' Ecurie Hollandoise (engraved by Moyreau)—A choice picture of this favourite master, it is finished in his best manner, and ranks among his most capital works
- Tintoretto — — 41 The raising of Lazarus—A noble composition, and perhaps the finest picture in this country, of that Venetian master, and one of his most capital productions, brought from Italy by Mr. Irvin

- Rubens — — 42 Dianna attended by nymphs. This surprising picture is presented to the attention of the connoisseurs, as one of the most admirable productions of his extraordinary pencil. There is a graceful dignity and ease in the figure of Diana, that is unusual in the works of Rubens. The composition is truly beautiful, and highly expressive; and the colouring has all that splendid richness which no painter acquired to equal perfection. It is unnecessary to dwell on its distinguished beauties, they are too obvious and too well understood to need the support of unnecessary panegyric. It was painted for the family of Valkenier, at Amsterdam, of whose descendant Mr. Bryan purchased it
- Berchem — — 43 A halt of travellers. This picture may very justly be rated amongst the finest works of this admired painter. The composition and execution are in his happiest style. Formerly in the collection of the Count de Vence, at Paris
- A. del Sarto — — 44 The holy family. It is very rare to find a picture of this master in such perfect preservation, he nearly attained the excellence of Raphael his master. The same style and grandeur is particularly visible throughout the whole performance
- Moralis — — 45 The Saviour bearing his cross. This sublime and affecting composition sufficiently justifies the appellation given to this great painter, in his own country, of the Divine Moralis. It is impossible not to be struck with the patient and dignified suffering expressed in the features of Christ—It fills the mind with the most impressive emotion.—From the collection of M. de Calonne
- Velasquez — — 46 Satyrs, with a tigress and her young. The pictures of this great artist are extremely scarce in this country; the few we possess have raised his reputation on an

equality with the greatest masters of the art. The colouring in this astonishing picture is rich and harmonious, and is painted with a spirit and vigour that irresistibly excite the admiration and applause of the connoisseur.—From the collection of M. de Calonne

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| S. Rosa | — | — | 47 A subject from Pythagoras. It is impossible to convey a just idea of a group of figures more admirably composed or characterised with more scientific propriety. It does not yield to the chastest picture of Poussin in point of design, and possesses a grandeur and sublimity that is peculiar to Salvator himself. The scenery is appropriate to the subject, and displays that superior excellence which distinguishes this great master as a landscape painter. This capital picture was brought from Rome by Mr. Hamilton, and is justly esteemed one of his finest works |
| Rubens and Brugel | — | — | 48 The Saviour with Martha and Mary. This inestimable cabinet picture exhibits the joint excellencies of the two great artists. The disposition of the figures is happily adapted to their respective characters. The graceful dignity and expression in the head of the Saviour is admirable. This picture was one of the principal ornaments of the collection of M. de Calonne |
| Rachel Ruyfch | — | — | 49 A bouquet of flowers. The most extraordinary and beautiful performance of this celebrated female artist. In polished and exquisite finishing superior to Van Huysum himself |
| Ditto | — | — | 50 Fruit—with variety of insects, &c. equally admirable— The companion |
| Vandyck | — | — | 51 The celebrated portrait of Govartius. This wonderful head is sufficiently known to render any account of it unnecessary.—Indeed it beggars all description, and is beyond all praise |

52 The copy

End of the Second Day's Sale.



Third Day's Sale,

S A T U R D A Y, M A Y the 19th, 1798.

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| Rubens | — | 1 | ROGERO and Angelica, vide Ariosto—from the collection of Sir J. Reynolds |
| Vandyke | — — | 2 | The portrait of the Earl of Pembroke—from the collection of Sir J. Reynolds |
| Waterloo | — | 3 | A landscape |
| P. da Cortona | — | 4 | The martyrdom of St. Ignatius—from the collection of M. de Calonne |
| Vandyke | — | 5 | The crucifixion, a very capital sketch—from the collection of M. de Calonne |
| S. Bourdon | — — | 6 | The murder of the innocents. This affecting spectacle is treated in a grand and masterly style.—From the collection of Sir Joshua Reynolds |
| Carlo Maratt | — | 7 | Cupid |
| Lé Nain | — — | 8 | Peasants with cattle, very fine |
| Mignard | — | 9 | Holy family, after Raphael |
| Cuyp | — — | 10 | Angel appearing to the shepherds |
| Wouvermans | — | 11 | Landscape, figures and cattle |
| Berchem | — | 12 | Landscape, figures and cattle |
| A. V. Ostade | — | 13 | Landscape with peasants merrymaking, very capital |
| Hobbima | — — | 14 | A view in Holland, a picturesque scene, one of his capital pictures |
| Le Duc | — — | 15 | The portraits of the painter and his wife, a very high finished capital picture—from the collection of M. de Calonne |

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| L. Jordano | — | — | 16 Jupiter and Antiope, very capital—from the collection of M. de Calonne |
| Vandyke | — | — | 17 A sketch for an altar piece—the virgin and infant Christ with St. Francis—from the collection of M. de Calonne |
| Rubens | — | — | *17 A pair, sketches for the ceilings of the Jesuit's Church at Antwerp, which was destroyed by lightning.—The one representing Esther and Ahasuerus, the other the Queen of Sheba and Solomon. These original designs possess all the fire and animation of this astonishing genius.—From the collection of M. de Calonne |
| Terberg | — | — | 18 The family of de Wit, the famous minister and patriot of Holland. In painting the portraits of this celebrated family, Terberg has exerted all his excellencies.—It is estimable for suavity and mellowness of finishing, and is one of his finest works.—From the collection of M. de Calonne |
| Rubens | — | — | 19 Mars, Venus and Cupid.—Evidently painted after Rubens had studied the works of Titian and P. Veronese, whose taste of colouring and composition he has imitated in this fine picture, which is from the Orlean's collection |
| Rembrandt | — | — | 20 The portrait of his wife, very fine—from the collection of Baron Nagel |
| C. du Jardin | — | — | 21 A peasant on horseback driving cattle, an admirable picture of this scarce master—the landscape in the manner of Claude, and little inferior |
| Hobbimma | — | — | 22 A landscape, a picturesque view of a cottage by the side of a wood.—The works of this admirable painter are become extremely rare and very valuable.—This is one of his most capital pictures |
| Hondicooter | — | — | 23 A hare, and other dead game, &c.—a very capital picture, superior to Weenix in effect, and finish |
| F. Boll | — | — | 24 The woman taken in adultery.—One of the most extraordinary and effective pictures the art of painting has produced.—It vies with the most admirable works of the great Rembrandt, and is deserving of the peculiar attention of the artist and connoisseur |

- 47.5 A. Van Oltade — 25 A dance of Dutch peasants before a cabaret. There is always infinite humour in the works of this painter who is in the greatest reputation for subjects of this description.—His pictures are always exquisitely coloured, and this may be considered as one of his happy productions
- 110.5 A. Vandevelde — 26 A group of cattle and figures in a landscape. The pictures of this pleasing painter are justly held in the highest estimation.—This is one of his most desirable performances
- 68.5 Rembrandt — — 27 Our Saviour in the ship.—A grand composition, painted with all the vigour and effect peculiar to this great artist
- 157.10
762.75 Metzu — 28 A lady before a harpsichord, in conversation with a cavalier, an uncommonly elegant domestic scene. Metzu treated these subjects with a superior degree of taste, and this is a most captivating and precious picture, deserving a distinguished place in the choicest collection
- Dietricy — *28 The flight into Egypt, a most pleasing and well composed picture; the effect truly harmonious. From the collection of M. de Calonne
- 199.10 Claude — 29 A most exquisite cabinet picture of this great painter, representing one of the most delightful views in Italy, enriched with figures and cattle; this charming specimen may deservedly rank amongst the happiest productions of Claude
- 105 Ditto — 30 A small beautiful landscape, clear, and sweetly coloured; a valuable and scarce cabinet picture, from the collection of M. de Calonne, and is a desirable companion to the preceding landscape
- 0.0.5 Hobbima — 31 A view in Holland, taken from nature. This master stands unrivalled for the chaste and unaffected manner in which he represents these simple scenes; his works are justly held in the highest reputation, and this is certainly one of his happiest productions

- 06.4 Rembrandt — 32 A philosopher in his study. The art of painting cannot go beyond this picture for character and effect. It is painted in the finest time and manner of Rembrandt, and very highly finished. A truly capital performance
- 90.6 Gerard Douw — 33 The celebrated picture called the hachie d'ognions. Engraved. Formerly in the collection of the Countess de Verrue at Paris; and is one of the finest pictures of this extraordinary master
- 73.10 Berchem — 34 A capital landscape with cattle and figures. This beautiful cabinet picture may be justly esteemed one of the finest works of this fascinating artist. It is touched with infinite animation and spirit, and is in his very best manner
- 147 W. Vandevelde — 35 William III. in his yacht, attended by the nobility, visiting the Nore. This justly celebrated picture has always been considered as one of the most capital works of this inimitable marine painter; the brilliancy of the sky, the effect of the smoke occasioned by the salute from the different shipping, and the transparency of the water, are most admirably expressed. It is unrivalled
- 105 N. Pouffin — 36 An allegorical subject, representing a poet presenting his poem to Apollo, as a candidate for the laurel. The figures are as large as life, and prove that this learned painter excelled equally in his gallery pictures as in the exquisite productions he has left for the ornament of the cabinet
- 48.7 A. Ostade — 37 Dutch peasants regaling, a beautiful cabinet picture in his very best manner
- 52.8 Guercino — 38 St. Sebastian; one of the most distinguished pictures of this master; it is in every respect equal to the admired productions of Guido

- 110.5 Cuyt — — 39 A view in Holland, a clear and brilliant picture representing the morning of a fine summer's day, with cattle and figures, on the fore ground. The Works of this admirable painter exhibit an acquaintance with aerial perspective which perhaps is peculiar to himself.—This is in his fine manner
- 126.— M. Van Mufcher — 40 His own portrait in an apartment, and surrounded with musical instruments, &c. This painter is esteemed in Holland equal to Gerard Douw, or Mieris. It is impossible to conceive any picture more highly finished than this exquisite performance, which is worthy a place in the choicest cabinet
- 152.5 Titian — — 41 Venus and Adonis—Titian has treated his favorite subject in this picture with unusual success. The design is grand and correct, and the expression of the heads most beautiful. It was brought to this country by a nobleman distinguished for taste, and is one of the finest pictures of this great master
- 315.— Both — — 42 A grand and extensive scene.—This painter acquired the title of Both of Italy; he united the finished and delicate execution of the Dutch school, with the magnificent prospects of Nature in that charming country.—This is one of his most beautiful pictures
- 325.10 Sir J. Reynolds — 43 The portrait of Mrs. Billington. This great ornament of the British school, whose taste and spirit was so conspicuous in bursting the shackles of formality, in which portrait painting was confined by his immediate predecessors, and who gave to the charms of Nature the graces of attitude: has happily depicted the figure and fascinating countenance of Mrs. Billington, characterised as St. Cecilia, and has given all that expression of feature, which bespeaks a mind intent upon the harmony of sweet sounds. The choir of angels are judiciously introduced and extremely animated. This

admirable picture is deservedly esteemed one of Sir Joshua's best performances, and is intitled to rank in distinction as a fit companion to the tragic muse of Mrs. Siddons

- 508 Morillio — — 44 The assumption of the virgin. The cabinet pictures of this charming painter are extremely rare, and are justly held in the greatest estimation. This is in his finest manner
- 3716 Schiavone — — 45 The angel driving Adam and Eve from Paradise—extremely fine. Equal to the finest works of Titian
- 1315 Titian — — 46 A subject from Boccacio, a performance of the very first quality and merit of this great master
- 11215 S. Rosa — — 47 A capital landscape, treated with all the grandeur and sublimity that distinguishes this great painter. He has enriched it with a most beautiful group of figures, representing the Repose
- 5917 Morillio — — 48 The assumption of the Virgin, a very capital picture.—There is a grace and dignity in the attitude of the Virgin that cannot be surpassed; and the surrounding cherubs are designed with a beautiful simplicity peculiar to Morillio
- 105 J. Ostade — — 49 A winter scene in Holland. Capital pictures of this esteemed artist are exceedingly scarce. This is one of his very finest works, and is worthy a place in the choicest collection
- 974 Wouvermans — 50 Preparing for the chace.—This precious cabinet picture is in the best time of Wouvermans. It is finished in his very best manner, possessing all the beauties, both in composition and execution, so conspicuous in the finest works of this inimitable artist
- 105 Ditto — — 51 The return from the chace. The companion to the former, and equally excellent. This pair of exquisite cabinet pictures are engraved by Moyreau. They held a distinguished rank in the celebrated collection of La Comtesse de Verrue, at Paris

- 320
Berchem — — 52 A charming landscape, with groups of cattle and figures with a clear brilliant sky, and most beautiful extensive scenery, the whole finished in the finest style of this inestimable master.—This exquisite cabinet jewel was purchased by Mr. Bryan from one of the first collections in Holland
- 348
Teniers — — 53 An assemblage of Flemish peasants before the door of a country ale house, regaling and amusing themselves.—Teniers excelled to a surprising degree in representing these rural festivals with the most interesting fidelity.—This is a very distinguished picture of him, and was always considered as the finest specimen of this master in the Orleans collection
- 362/10 Ditto — — 54 The bonnet-rouge—This truly celebrated chef d'œuvre, a most desirable companion to the preceding pictures, was one of the most admired and popular works in the collection of M. de Calonne.—It is a masterly and surprising performance, uniting all the wonderful qualities of Teniers, for character, composition and colouring, and with his most animated pencil
- 304/10 Morillio — — 55 The Madona and infant Saviour.—There is a beauty and simplicity in this incomparable picture that exceed description. The carnation is delicately tender, and there is an appearance of life and animation in the expression of the heads, that is perhaps peculiar to this favourite painter. It was one of the most celebrated pictures in M. de Calonne's collection, and is certainly one of the happiest productions of the master
- 407/10 A. V. Ostade — — 56 A Dutch cabaret. The happiest effort of this master's astonishing pencil. The subject, a group of both sexes, amusing themselves with all that festive hilarity so descriptive of the manners of the Dutch. The art of the painter is conspicuous in every part of this wonderful

performance. In richness and tone of colouring no picture can surpass it, in truth of representation it is unrivalled, and in general effect it speaks to the most common observer, with a force which is singularly captivating. But it has still the higher claim of commanding the fullest applause of the connoisseur and the artist. This picture was of the first celebrity in M. de Calonne's collection

- Rubens — — 57 The death of Adonis. This sublime picture has ever been regarded as the chef d'œuvre of Rubens. The composition is admirable, and the execution the most masterly that can be conceived. In point of colouring Rubens has in this wonderful production even out done himself, great as his powers are acknowledged to have been in this department of the art. The figure of Adonis may be justly considered as the ne plus ultra of design.— This most capital picture was painted by Rubens for the family of Brants, at the Hague, of whose descendants it was purchased by Mr. Bryan

- Paul Potter — — 58 A group of cattle in a landscape. This prodigy of art, has ever been considered as the master-piece of the inimitable *Potter*, and deservedly authenticates the great reputation of the works of that scarce and incomparable painter. He unites boldness of effect with the most delicate accuracy of drawing. The animals appear not like painting, but the real objects, and the truth of character he has given to each, evinces the extraordinary attention he has paid to nature in the delineation of this interesting group. This inestimable cabinet picture was painted for the family of Valkineer, at Amsterdam, where Mr. Bryan purchased it

- Rembrandt — — 59 The Centurion—vide Acts, Chap. x. The wonderful powers displayed by Rembrandt in this extraordinary production, equally excite our astonishment and admi-

ration. It is impossible to conceive a picture of more striking and impressive effect. The art of colouring, and the intelligence of the chiaro 'scuro are here carried to the highest point of perfection. The expression of the heads is inimitably characterised, and the subject is treated with the most dignified propriety. This invaluable picture has ever been considered in Holland as the distinguished master piece of their greatest painter, and was purchased by Mr. Bryan of the family of Boers, at the Hague, for whom it was originally painted, and has been ever the object of universal admiration.

F I N I S.



